

his associates. It is in this city that sham's performance. those artistic spirits who are audacious tion to the Manhattan Opera House or popularity which should attend this ar- lishman. istic and ambitious effort on the part of the latest of the actors to enter the

emmend the play to all interested in the art of the theatre, and the intelligence as well as the enlightened artistic perention which has designed the inves-

to deplore the absence of the classic current performances of spirit from representations of the trag-"Othello" at the Lyric Theatre edies of Shakespeare. It is possible to ought to awaken even the in- discern at times the ground for such terest of New York theatre- criticism of the present productions. this tragedy of Shakespeare's, But there is another quality so often th so much vitality and spirit is it missing which imparts the irresistible erformed by William Faversham and charm of life and reality to Mr. Faver-

The Queen of the Movies

The hot blood of a Latin people cirnough to act the plays of the Eliza- culates through every scene of the play, bethan dramatist must struggle along One feels that its action is passing unwith the least encouragement. It takes der the burning sun of Cyprus and that some sensational element to bring audi- these young looking men and womennces to see these pieces unless they all the characters are youthful in aphappen to be acted by the popular pair pearance and to a degree of sufficient of players who make their annual visita- physical attractiveness to delight the eye-are the product of their clime and some distinguished but hitherto neg. that their emotions would not be possiseted foreigner who is making his last ble in any other land, in spite of the appearances here. No recent perform- theory that Shakespeare was in every ance of "Othello," however, deserves the play drawing the character of an Eng-

Mr. Faversham's presentation of the

part of lago would be improved by some more drastic indication of his evil nature which might flare up when he is alone. but it is a brilliant interpretation along the lines he has selected, keenly intelligent, smooth and certain in execution and of uncommon pictorial effectiveness. ture of the drama makes this repre- Mr. MacLean's Othello has dignity, entation of "Othello" different from any and while his voice is not especially of its recent predecessors and worthler rich-in this particular none of the support of a public likely to be principal actors is especially gifted-he at the thought that any colors it with emotional feeling in cer- troduction here and there seems sufsuch close relation with the of his plan. Otherwise it is not probable drama that audiences of the day enjoy that his gestures would have been so Mansfield had always sought a dramatic when they enjoy anything serious. It misunderstood as they were on the first version of the poems which he might has probably been customary for years night, when one of his first speeches place in his repertoire and some of the

Mr. Faversham Tells of His Conception of the Villain of the poet still delight the ear and the speech supplied in and the rest of the characters, with by Mr. Tully cannot altogether abate perhaps the exception of the typewriter, their too familiar charm to the were all the old stencils of melodrama. of the poet still delight the ear and the lindustry, the self-conscious little heroth in his profession. Mr. Lait has much to tre will be on Thursday afternoon, that the crowd was so great on the cold-est night of the winter that many perhaps the exception of the typewriter, their too familiar charm to the were all the old stencils of melodrama. Of the poet still delight the ear and the lindustry, the self-conscious little heroth in his profession. Mr. Lait has much to tre will be on Thursday afternoon, when he gives "Nicholas Nickleby." by Mr. Tully cannot altogether abate the rest of the characters, with learn evidently of letters as well as of when he gives "Nicholas Nickleby." by Mr. Speaight has dramatized it, as he sons were turned away. The new circular to the profession of the typewriter, the profession of the typewriter, by Mr. Speaight has dramatized it, as he sons were turned away. The new circular to the profession of the poet still delight the ear and the lindustry, the self-conscious little heroth in his profession. Mr. Speaight has dramatized it, as he sons were turned away. The new circular to the profession of the characters, with the characters, with the convergence of the characters.

William Faversham, who has just produced "Othello" in a way that has immeasurably increased his dramatic status, told a Sun reporter at the Lyric Theatre the other night some of his heories concerning the nature of lago, this splendid villain. He is indeed an ascrutable character to our modern deas, and the theory which Mr. Faversham advances does much to clear up the inconsistencies in his character. is certain that he cannot be regarded as a creature of the kind encountered in the experiences of this cycle of history. tony, Romeo and lago and will again be seen as Romeo during the engagement of his company at the Lyric Theatre.

Shakespeare leaves the audience in no doubt as to the real character of lago. He gives him soliloquies when he is sione on the stage, which puts the audence in complete possession of his confidence, thus dispraying to them ago's real character and allowing the spectator to see the effect he has upon he other characters in the play. fore whom he assumes the bluff, buoyant, charming character of honest,

We cannot all be masters,' he says his arrogant and subtle soul wil not bear the yoke of servitude. in an audience there are always those who will ask the why and the

Why did Shakespeare write such a

Are not his villainies too obvious?"

Are they not without sufficient mo-

Were there ever such men?' And

Are there such men?' and

there will always be those who will acpersonally prefer to look upon him as a wonderful study in the art of playwilling and acting and I accept him as dy of a human devil, a tour de ce for the actor. One cannot get the of lago until he has thorshiv digested the play of 'Othello' and en turn to the enjoyment of the ubileties which go to make up this taordinary character. He makes the world dance to his tune; he knows the Vulnerable spot. One feels in him a stronger mentality than in Othello, who s singularly unsubtle for an Oriental. "90's eleverness and cunning are remarkable to knowing the character of

or so well, the Oriental attitude No European could the circumstances have for a believed Desdemona so vile. lago plays on the apparently civilim back to the woods; all his

character. She lives with him and loves him. When he bids her steal the hand-kerchief she takes it innocently, and by flusions of the prison scene which the play along in spite of the amazingly offend by the sophisticated advice she lago's treachery. Her mind will not accept the overwhelming evidence, and he habit of obedience to his will is so strong that he almost prevails on her to utters no word of reproach as she dies

at his feet.
"A master mind indeed, holding the

"The most difficult part that I have knows the intention he wishes to create "The most difficult part that I have knows the intention he wishes to create "It is extraordinary that a man of his age should have such a profound knowledge of human frailties (for certainly in his dialogue he speaks some of the profoundest philosophy Shakespeare has ever written and has the genius of conveying his thoughts with a velo of lightness that is full of insight and with and expressive of the marvellous sense and expressive of the marvellous sense that is full of insight and with a most of the marvellous sense that is full of insight and with a most of the marvellous sense that is full of insight and with and expressive of the marvellous sense that is full of insight and with an additional transfer of the point of remembering duration true.

"The most difficult part that I have ever played is that which Augustus of hundreds of eyes. He has therefore to think of his expression, of his clothes, in fact not true.

"We have plenty of excellent actors for 'character' roles in America,' he continued, "but the trouble is that twey arranged as its predecessor. After living in New York for a short think of his expression, of his clothes, in fact not true.

"We have plenty of excellent actors for 'character' roles in America,' he continued, "but the trouble is that the trouble is that the weyle arranged as its predecessor.

Mr. Hauerbach to make the out may true so appealing. To be sure "The to Columbia College was the estensible for 'character' roles in America,' he continued, "but the trouble is that the weyle arranged as its predecessor.

Mr. Hauerbach to make the out may true so appealing. To be sure "On the trip: in fact not true.

"We have plenty of excellent actors for 'character' roles in America,' he continued, "but the trouble is that the trouble is that the trouble is that the trouble is the mast ardent mements of a dress shirt which his to reveal itself in fact not true.

"The most difficult have left the trouble of the ma like a malignant and poisoned weed, they flourish forever.

"An audience is always divided in its opinion of lago. They never really know if it is love for Desdemona, jealousy of Cassio with Othello, jealousy of Othello himself or with his own wife, Emilia; mere ambition (too small a game for lago), or, as the greatest students of Shakespeare assert, love of per-

sonal power. "Will any one ever know? Did Shakespeare himself put a query after the know or did this monstrous character grow beyond him? And so I repeat. looking at him from the point of view of an actor, I see him as an opportunity for a wonderful characterization for the artist; and do not forget Shakespeare

himself was an actor. "lago is a part that every good actor loves to play and enjoys playing, because he has so many strings to play upon, so many tones to sound. Villain that he is, the audience never tires of listening to his terrible music. Very seldom has an actor has something to say in the part of lago; nearly every good actor has something to but very seldom do you find an actor but very seldom do you find an actor but very seldom do you find an actor who can give lago his lightninglike to some his peasure. As the survived until to-day and had part in which I achieved success. It grown, we should have found him the youthful Otto resolved to emulate a part in which I achieved success. It grown, we should have found him the youthful Otto resolved to emulate a part in which I achieved success. It grown, we should have found him the youthful Otto resolved to emulate a part in which I achieved success. It grown, we should have found him the youthful Otto resolved to emulate trying to dispose of his plays, now finds and the demand ever in excess of the sape turious to know what I would do with the old tie-wig gestures and manner in the youthful Otto resolved to emulate trying to dispose of his plays, now finds the demand ever in excess of the sape turious to know what I would do with the old te-wig gestures and manner in the fold of the same turious to know what I would do with the old te-wig gestures and manner to like that of Baron has an actor was played on a half darkened stage. I wore a 'character' wig and was supposed to have the rough and doing away the the recollection of such and the part in which I achieved success. It was not the demand ever in excess of the sape turious to know what I would do with the old tie-wig gestures and manner to be in the old the was played on a half darkened stage. I was played on a half darkened st a product of primitive animalism and but very seldom do you find an actor who can give lago as lightning the becomes that he becomes the malignant and turban'd the malignant and turban'd to the malignant and turban'd turban' heast of the forest and the the quickness with which he sums up-

A Lull in the Busy Theatres

ence. But it would be difficult to find a better representative of the role. Constance Collier glows throughout the play, a flaming bit of color, and her vehement outburst at the close of the last act is not altogether physical in its! effect. Pedro de Cordoba made the usually indifferent Cassio a living and sympathetic figure. It is only possible to say in reference to her Desdemona that the appearance of Miss Loftus in the company is inexplicable.

The beauty of the scenery and the exquisite taste in the costumes make the performance in such details the most splendid that New York has ever seen. It would not be possible to praise these details of the revival so completely were there only the expenditure of time and money to be observed in the result. It is the exquisite taste and the

NOVELTIES THIS WEEK.

MONDAY-Harris Theatre, "The Rule of Three," comedy with Katherine Grey in the leading role. West End Theatre, "The Clever Woman," written by James Forbes for May Robson.

Garrick Theatre, Pierre Wolff's "Le Ruisseau," to be acted by the French Drama Society and Mme. Yorska at a matinee. Fulton Theatre, The Dartmouth

students in "The Misleading Lady" at a matinee performance. WEDNESDAY-The Irving Place Theatre company in a historical

comedy, "Wie die Alten Sungen," by Karl Niemann. THURSDAY-Lyric Theatre, William

Faversham will revive "Julius Caesar." Wallack's Theatre, matinee per-

formance of "Grumpy" by children.

"Emilia least of all suspects lago's true ear. It is the dramatic interest of and the author's briskness of style and thoughts and people on the stage. her beloved mistress. He is to Emilia to the public. Perhaps Mr. Tully has such a skilful and capable actor as seemed perfectly reasonable from her the gay and bantering lover. At the end been too literal in his interpretation of Mr. Richman. But the beginning of viewpoint. The sort of attention the girl of the play she only half believes in the significance of wine in the text, and the last act introduced another and might never have resented from a

William Faversham and Constance Collier in Othello

week just because the proprietor of the of industry got on their trails. It was ros: the Dixie Club and the Southern

had found a few more characters such as this mother, who was a real transfer tators became audibly amused and made from life, "Help Wanted" would have no effort to conceal their feelings. cter in one scene of "Help Wanted." seemed more promising than it did works prepared to please him and re- written by Jack Lait and well acted in But there seems no reason to doubt that jected still reappear periodically in the most of its details, at the Maxine Elliott any author who does so well with his offices of the managers. The quatrains Theatre the other night. The captain of first attempt will be able to progress

it may be that the thing signified rather altogether fresh character. The novelty young man she so sharply rebuffed in

principal characters he must cut down on the rest of his cast if he would have any profit left for himself. In England one can engage actors of experience for thing that I could not have; a saddle "Again and again," he said, "bat

old German who had been laboring were shattered. Then any young girl Parker, president, during the eight years of her widow- could take care of herself if she wanted box, while other Southern organizahood at the washtubs seemed really to to. This may or may not be true, but tions in New York, social and patriotic, have come out of life.

She can see nothing in her daughter's having resigned a position worth \$10 a lyes, institute of the kind once the captains senting the home State of the Taliafer-

than the material juice of the grape is large department store happened to kiss a mistake to bring the mother back Club of New York. On Thursday evening what the Eastern imagery allowed. So her. She speaks her mind against the in the last scene. It added a new note the New York State Association Opposed the wine cup is the outward and visible young girls of the present generation of vulgarity to a play already too full to Woman Suffrage will send a delegation the wine cup is the outward and visible sign of an inward feeling which may not always be the physical state that Mr. Post represents. But there is a large public waiting to see Omar on the stage mothers go back to work. If Mr. Lait which his wife had heard nothing. He don't want to woman Suffragewill send a delegation of that quality, and her presence was to the Gaisty Theatre of 200 anti-sof that quality, and her presence was to the Gaisty Theatre of 200 anti-sof that quality, and her presence was to the Gaisty Theatre of 200 anti-sof that quality to woman Suffragewill send a delegation of that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was to the Gaisty Theatre of 200 anti-sof that quality and her presence was the Gaisty Theatre of 200 anti-sof that quality and her presence was the Gaisty Theatre of 200 anti-sof that quality and her presence was the Gaisty Theatre of 200 anti-sof that quality and

> The third of Frank Speaight's Dickwho has no time to read the long drawn attractive to the public.

NOTES OF THE STAGE.

out versions of Dickens may easily become familiar with characters that are part of every day speech. His method of realistic acting allows the presentation of many scenes that could not be dramatized because of the limitation of stage setting.

On Friday evening "Southern Night"

will be celebrated at the Galety Theatre. Southerners in New York are taking this occasion to do honor to the two Tallaferro sisters, who are members of a Southern family. The officers of the United Daughters of lay in the fact that this hard working an old one that the family fortunes the Confederacy, Mrs. James H.

THE HIPPODROME.

their too familiar charm to the were all the old stencils of melodrama, of slashing right in and putting his has the other books, so that the person cus acts have made this spectacle still

so doing gives into his hand the life of give the play its strongest appeal incompetent performance provided by gave her daughter. The proposition Here Is a Playwright Who Is

body concerned in its production. Of carload of sheep." course Mr. Eltinge is popular. But he During his vacations Mr. Hauerbach has not been nearly so well liked in the carned money enough to support himother of his doils. One after another he breaks them. Kindly, commonplace Michael Cassio, Brabantio too: 'Look bags: thieves!' thieves!' — always the brind every one of his villainies, and he will extraordinary that a man of his "It is extraordinary that a man of his "It is extraordinary that a man of his "The mas furnished me in 'Indian Sum-

at Knox College in Galesburg, "lil., and the youthful Otto resolved to emulate trying to dispose of his plays, now finds

past. It is easy to say that the play- self at college and to send money home wright in this work followed a well as well. He was particularly successful

\$2,000 a week for three or four of his so aliusions to his Teutonic humor sound advertising business, but all this time principal characters he must cut down wise but are inaccurate.

Mr. Hauerbach was writing and re-

much less money, and speaking of English actors I believe that the late Charles Coghlan was the finest actor who ever came from England to this country. Here was a player of the utmost ease and polish, who was apparently never acting but who had make a fatal play was nearly accepted. Each prospective purchaser would make a suggestion in regard to the first, second or third act, and I cheerfully agreed to alter the play to suit them, until fastioned horse hair sofa, and in the play to suit them, until fastioned horse hair sofa, and in the play was nearly accepted. Each prospective purchaser would make a suggestion in regard to the first, second or third act, and I cheerfully agreed to alter the play to suit them, until fastioned horse hair sofa, and in the play was nearly accepted. Each prospective purchaser would make a suggestion in regard to the first, second or the play to suit them, until fastioned horse hair sofa, and in the play was nearly accepted. Each prospective purchaser would make a suggestion in regard to the first, second or the play to suit them.

believe him. When she can no longer Acting Is Hardest Thing John Mason Does

was a role which had to be made im-

"Much of the value of the long speeches which followed would have been lost if the part requires him to be gruff or the man's authority from the outset. Here again was a most difficult part to play. What I would like to make clear is that audiences have a tendency to underestimate the skill required to play parts not endowed by the author with any special physical characteristics, while they are equally likely to afford undue value to so-called 'character barts. A case in point is sug-"Much of the value of the long speeches

at his feet.

"A master mind indeed, holding the strings of the pupper show. Poor little Rodgrigo, selfish and sensual, is another of his dolls. One after another he breaks them. Kindly, common place.

most equally difficult was the doctor in ceived for my part in that play made 'As a Man Thinks'—a long part, one flattering mention of the way in which which required that I should be on the I changed my voice. Now I am constage most of the time and gave me strained to inquire how often does at little opportunity to move about. This actor change his voice actually, and how does the man in the audience repressive at the first entrance of the member the tonal production of an character through a certain high dig- actor's voice. Well enough to know whether he has changed it, and if the

acter' parts. A case in point is sug- to-day, to which I replied that if Forgested to me by the recollection of such rest had survived until to-day and had

Unhappy Over Too Much Prosperity Outs Hauerbach has to his credit-one 'Feed my lambs,' or in other words of the most successful plays acted here travel on a cattle train as far as Chiin recent years. This is "The Fasci- cago and take care of the sheep. This nating Widow," which with Julian El-tinge has earned a fortune for every- and I set off for college along with a